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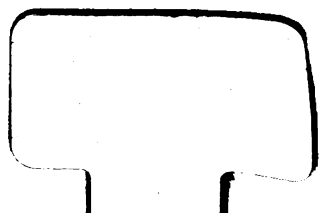
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BIBLIOGRAPHICAL GHOSTS

By

GEORGE WATSON COLE



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BIBLIOGRAPHICAL GHOSTS

BY GEORGE WATSON COLE

g.
BIBLIOGRAPHIES swarm with references to editions of works that never existed. These errors we may ascribe to two causes. The first, no doubt, owes its existence to poor penmanship. Unfortunately most writers in their haste to commit their messages to writing forget that their chirography is not as legible to others as to themselves. The consequence is that when their manuscripts reach the printer they have to be deciphered by the compositors as best they can. Much amusement has been caused by printers' errors. But a moment's reflection must convince any thoughtful person that the wonder is not that printers have done no better, but that they have done as well as they have, considering the difficulties with which they have had to contend. In reading-matter the context is of great assistance in deciphering an author's meaning. But when it comes to figures there is no such aid upon which reliance can be placed, so that a mistake of this kind easily slips past the proofreader and is often not detected, even by the author himself.

George Watson Cole
A second cause for the appearance of the erroneous dates of editions found in bibliographies arises from conjectural readings of mutilated or indistinct imprints in the books themselves. I may be excused, therefore, for calling attention to two or three interesting examples as illustrations of how such errors arise and are perpetuated.

The first of these has to do with the ascription of an apocryphal date to a well-known play, which by constant repetition passed unquestioned for about a hundred years. This example shows that the mere repetition of a statement is not corroborative evidence of its truth.

In this instance A, who probably wrote an illegible hand, gave as the date of an edition figures that may have been correct. The printer in putting his copy into type did the best he could to decipher A's crabbed handwriting but failed. A may or may not have read the proofs, and even had he done so the mistake, i.e., the substitution of one numeral in a date for another, would quite likely have failed to excite his suspicion.

B, following A, found this statement and repeated it, believing it to be true. C, coming after, copied A's statement or perhaps B's. D in his turn followed, and, supposing him to have been more careful than his predecessors, may have examined all he could find that had been printed previously on the subject. He found that A, B, and C had each made the same statement, that they all agreed in giving the same date to an edition, which, in this particular case, happened to be 1616. D was naturally led into the belief that the three statements he found were corroborative. Nearly a century passed. During this time all of the statements made by A regarding other editions of the work in question found corroborative proof in the fact that copies of each were discovered and definitely located—were found, seen, handled, and examined. At last E, for the first time recognizing this

fact, questioned the statements of his predecessors regarding the date 1616, of which no copy could be found, and suggested that that date was a mistake and that it should be 1646. An edition with this date exists, but it had been omitted by A, though given later by B, C, and D and its existence definitely proved by the finding of a copy bearing that date.

Thus we see that a date once mistakenly given is difficult to refute. For this very reason the bibliographer of the present day is more and more insisting that descriptions be made from copies of the books themselves rather than from the bare statements of others concerning them which are incapable of proof.

One sometimes repeats a statement so often that at last he actually believes it to be true. Such is human nature. When we find a statement repeatedly made by different writers, we naturally assume that they corroborate one another, whereas, parrot-like, they may be simply repeating each other.

I

A striking example illustrating this form of error may be found in the bibliography of Chapman's play of *Bussy d'Ambois*, of which the first edition appeared in 1607. This play was the most popular of any he wrote and the only one whose popularity on the stage survived the Restoration. It went through several editions, at least two before his death in 1634, and two more before the close of the seventeenth century.

Baker, in his *Biographica Dramatica* (1812), gives a list of these, beginning with the first, that of 1607, followed by others dated 1608, 1616, 1641, and 1657.

Watt, whose great work, *Bibliotheca Britannica*, appeared twelve years later (1824), notes editions of 1607, 1608, 1613 (perhaps a misprint for 1616), 1641, and 1646.

Hazlitt, in his *Hand-Book* (1867), notes editions of 1607, 1608, 1616, 1641, and 1657, and, in his *Collections and Notes, Second Series* (1882), adds another, that of 1646.

Lowndes, in his *Bibliographer's Manual*, which appeared about the same time (1869), gives 1607, 1608, 1616, 1641, and 1646.

Fleay, in his *English Drama* (1891), gives 1607, 1608, 1616, 1641, and 1657.

Greg, in his *List of Plays* (1900), gives 1607, 1608, 1616 (with reference to Baker), 1641, 1646, and 1657. Two years later, however, in his *List of Masques* (1902), p. cxxiii, he suggests that the date 1616 was "probably a mistake for 1646, omitted in the *Biographia*" by Baker.

The *Dictionary of National Biography* (1908) gives 1607, 1608, 1616, 1641, and 1657.

Such is the record of the different editions of this work as found in our standard bibliographies (not to mention less important ones), extending over a period of nearly one hundred years; or, to be strictly accurate, of ninety-six years. The following table shows, in a graphic manner, the records we have just given:

CHAPMAN'S *BUSSY D'AMBOIS*: A TRAGEDY

Editions	1607	1608	1613	1616	1641	1646	1657
Baker, 2(1812), 73.....	x	x	o	x	x	o	x
Watt, 1(1824), 212j.....	x	x	x ²	o	x	x	o
Hazlitt (1867), 82.....	x	x	o	x	x	x ²	x
Lowndes, 1(1869), 410....	x	x	o	x	x	x	o
Fleay, 1(1891), 50.....	x	x	o	x	x	o	x
Hazlitt (1892), 32.....	x	x	o	x	x	x	x
Greg (1900), 19.....	x	x	o	x ³	x	x	x
D.N.B., 4(1908), 50.....	x	x	o	x	x	o	x

¹ Perhaps a misprint for 1616.

² In *Collections and Notes* (1882), 90.

³ "Probably a mistake for 1646, omitted in the *Bibliographia*" (*Masques*, cxiii).

One bibliographer after another had thus, with occasional variations, accepted as accurate the dates given by Baker (1812) and Watt (1824). Neither makes any pretense of locating copies nor even lays claim to having seen a single copy of any of these early editions nor to have had one of them in his possession. Hazlitt, with the possible exception of Herbert, appears to have been one of the earliest English bibliographers who attempted to locate copies of the works he describes. Lowndes occasionally gives the location of a copy, as in the Bodleian or British Museum; Fleay makes no such attempt; and Hazlitt, in his *Old English Plays* (1892), contents himself with merely giving dates without comment. Dr. Greg, in his *List of Plays* (1900), gives full titles, with names of printers and dates, and locates copies in the British Museum and principal University Libraries, and, occasionally, for works of extreme rarity, in some of the smaller collections, public or private.

During the interval between Baker's work and that of Hazlitt and Greg, copies of most of the editions of Chapman's play have been definitely located. Not so, however, that of 1616. The statements of Baker and Watt, followed by those of the other writers we have named, seem to have been taken as corroborative evidence that such editions existed, and the first to raise a question was Greg, who in his *List of Masques* (1902), as we have already seen, suggested that Baker's date was "probably a mistake for 1646."

Such was the old method of compiling bibliographies. This instance is cited only as an example of many others, which careful research will most certainly disclose, and which are indeed constantly turning up in Lowndes and others who have blindly followed one another in noting editions which no doubt, as has already been suggested, owe their existence to crabbed or illegible handwriting.

Certain of the Arabic numerals, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, when hastily written, are peculiarly liable to be mistaken for one another; thus a 7 readily passes for a 9, a 5 for a 6, a 1 for a 4, etc., and the more crabbed the writing the more likely resulting errors.

Until, therefore, an actual copy of an edition noted by any of these old bibliographers can be located, its existence becomes a matter of considerable doubt. It would not be safe to assert positively that no such edition exists, for hidden away somewhere, as, for example, in such instances as in the great Lamport Hall and Irish finds,

copies of these questionable editions may come to light; but great caution must constantly be observed in following the early bibliographers, and it is fairly safe to assume that, if, after a period of, say, a hundred years or so, no copy can be definitely located, no such edition ever existed.

There is a possibility, remote indeed, that any work the existence of which is in doubt may turn up in some bound volume of miscellaneous pamphlets. A single instance may be mentioned. When Henry Martyn Dexter compiled the extensive bibliographical appendix to his *Congregationalism* (1880), he recorded T. Drakes's *Ten Counter Demands* of 1618 (no. 485), as known only by Euring's *Answer* to it published in 1619. A copy of Drakes's rare pamphlet, perhaps unique, is now in the library of Mr. Henry E. Huntington, and bears evidence by its cropped headlines that it must once have belonged to a bound volume of pamphlets. This little work, of four leaves only, is of special interest to collectors of Americana as it contains at the end probably the earliest recorded suggestion that the Separatists, or Puritans, "by the permission of our noble King, and honourable Counsell remoue into *Virginia*, and make a plantation there, in hope to conuert infidels to Christianitie."

So we may safely conclude that, inasmuch as during this long period no copy of a 1616 impression of *Bussy d'Ambois* has turned up, no such edition was ever printed.

II

An instance of a ghost of quite a different character occurs in the case of a little book entitled *Of the Circumference of the Earth: or, A Treatise of the North-east Passage*; imprinted at London by W. W. for Iohn Barnes, 1612. This is the second edition of *Fata Mihi Totum mea sunt agitanda per Orbem*; imprinted at London by W. W. for Iohn Barnes, 1611. This latter work, notwithstanding its Latin title, is written in English. Both editions were published anonymously, but Sir Dudley Digges is its author, as is shown from Chamberlain's letter, quoted below. Digges was intensely interested in the discovery of the Northwest Passage. Alexander Brown, in his *Genesis of the United States* (2:878), says:

He aided in sending Henry Hudson to the Northwest (April 17, 1610), and Cape Digges and Digges Iland were named for him; On the 4th of December, 1611, Chamberlain wrote to Carleton: "Sir Dudley Diggs, a great undertaker of this new discovery of the North West Passage, thinks of nothing else: they are preparing ships against spring as if there were no doubt nor difficulty in the matter, and the Prince of Wales is become a partner and Protector." Chamberlain again wrote to Carleton, March 11, 1612: "There is a little treatise of the North West Passage, written by Sir Dudley Digges; but I may say *beatus qui intelligit*, especially the first period, which is but a bad beginning to stumble at the threshold. Some of his good friends say he had better have given five hundred pounds than published such a pamphlet; but he is wonderfully possessed with the opinion and hopes of that passage."

He aided in sending the voyage for the discovery of the Northwest passage which sailed in March, 1615. (William Baffin wrote

an account of this voyage.) Was a member of the Bermudas Company, June 29, 1615. In 1616 he aided in sending out another voyage on Northwest discoveries, in which another cape was named for him in "Latitude 76 degrees, 35 minutes."

In the little book now under consideration Digges gives as his reasons for writing it (p. 4) that

But because some (that holde the place, at least of) good Seamen, and Maisters in the studie of Cosmographie, deliuer their opinion without reasons, that there yet remaine on the North of *America*, many hundred Leagues for vs to passe: Wee hold it not amisse to shew you why (besides our late experience) wee thinke not so, in this succeeding short discourse.

He begins by summarizing his studies of Ptolemy, Marinus, and other ancient geographers and astronomers, coupled with the practical knowledge of the earth's surface and experience acquired by some of the voyages of the early discoverers and circumnavigators, and comes to the conclusion (p. 6) that

All men obseruing that the Sunne in foure and twentie howers was carryed round; and the most Learned, that one hower tooke vp 300. Leagues, or 900. Miles. It was concluded, that the Sunnes whole course was 24. times so much: so that the common best opinion of the greatest Compasse of the Worlde, became 7200. L. or 21600. M.

Making allowance for the decrease in the number of miles or leagues to each degree of latitude as one goes north or south toward the poles, he says (p. 23):

Now from the Meridian of the *Canaries* Westward to *Jamaica*, or to keepe our Parallel to *Virginia* by seuerall Eclipses, obserued,

by seuerall men, there hath beene found a difference of neare 60. Degrees or 4. Howers: so that the Remainder of the 135. is about 6. Degrees, or 300. English Miles betweene *Virginia* and *Noua Albion*.

For Confirmation whereof, let vs remember that the *Indians* in *Virginia* continually assure our people, that 12. daies iournie westward from the *Fals*, they haue a Sea, where they haue sometimes seene such Shippes as ours.

He then goes on to say (p. 24):

Let vs remember how *Vasques de Coronado*, sent to discover the North of *America* by the Viceroy: *Antonio de Mendoza*, labouring in his Letters to perswade the Emperour what a large and ample Continent there was to inhabite, writeth, that at *Cibola*, hee was 150. L. from the South Sea, and a little more from the North. Let vs remember how plainly Sir *Francis Drake* his Iornal, prooues that his *Noua Albion* can be very little further Westward then *Aquatulco*; whereby see but how great a part of the Backe of *America*, is cleane wyp't away?

He then calls attention to the account of the voyages made by the Spanish navigators, from which he concludes (p. 25) that the North American continent "is nothing broad, howeuer it be painted."

He concludes by saying (p. 26):

And for any thing wee yet can heare, no one Voyage to the contrarie, wee see not but wee may conclude, that the Flood our People met, came from the Southerne Sea, and till we heare more Authentickall reasons then of feare, grounded on false Cardes, beleue that our Industry, by Gods grace, may this next Voyage, manifest the Propheisie of *Baptista Ramusius*, touching the North-west passage.

Both editions of Digges's book are in Mr. Henry E. Huntington's library; the first (1611) from the Bridge-

water House library; the second (1612), the Heber-Britwell copy.

Sabin (8:33389) enters this book under E. Hows—Edmund Howes, the chronicler, who was a member of the North-West-Passage Company (Brown, *Genesis of the United States*, 2:928)—and locates a copy of it in the library of the Massachusetts Historical Society, giving as the year of its publication the date 1632. A letter to Mr. Worthington C. Ford, of that library, regarding this copy elicited the following reply:

I am very glad that you asked the question about our copy "Of the Circumference of the Earth," otherwise it would have entirely escaped my attention, and the history seems to be not a little curious. The title page at first sight looks to be 1632, but on close study one can see that the last or the last two figures are in pen and ink and there is evidence of rubbing over the date. On page one in the space between typographical ornament and the text there is written in manuscript, "To the Right Honorable and worthy and Religious and vertuous Gent John Winthrop the Yonger all health and felicitie," and at the bottom of page four this foreword is signed in manuscript, "Yors, E. Hows." Hows was a correspondent of the younger Winthrop, and you will find a number of letters from him in the "Collections" of the Massachusetts Historical Society, 4th series, volume VI, page 467. In a note on page 480 of this volume there is a description of this tract, with a further manuscript note by Hows. The letter shows that Hows sent the volume to Winthrop on the 23d of November, 1632. This explains the date "1632," but it does not explain how the editor of the Winthrop volume came to mistake it for a writing of Hows. The volume came to the Society in June, 1811, by gift from its President, Thomas Lyndall Winthrop. Thus you have exposed what may be called a "fake" volume, but the faking was entirely

unconscious on the part of Hows. Under these circumstances I shall make a note in our "Proceedings" on your question and the answer. This was undoubtedly an issue of 1612.

III

We come now to our third ghost, a case in which by the misreading of a mutilated date two editions have been created that never existed. Sometime during the second or third decades of the seventeenth century (bibliographers, as we shall soon see, are divided in opinion as to the exact date or dates, the number of editions, and authorship) there appeared from the press of Thomas Cotes, in London, a tragedy bearing the title, "*The Bloody Banquet*, by T. D."

This drama opens with a dumb show in which the events leading up to the opening of the play are represented. This scene is followed by a chorus which explains to the observer the actions which he has just witnessed in pantomime. The plot may be described as follows: The King of Lydia being at war with the King of Lycia and finding himself on the point of being vanquished, sends a messenger to the King of Cilicia, Armatrites, asking him to come to his aid. He does so, and, as a result, the Lycian king is defeated; but Armatrites, being the stronger of the two, treacherously deposes the King of Lydia, to whose assistance he had been invited. Notwithstanding the hostile relations thus brought about between the two kings, their sons, Tymethes, the Lydian, and Zenarchus, the Cilician, become friends, and the

former is encouraged by the latter, and even by the usurper himself, to make love to Amphridote, the sister of Zenarchus and daughter of the tyrant. Tymethes is reluctant to form this attachment, and particularly so after his eyes have once rested upon the Queen.

Of the character of the young Queen of Cilicia, wife of the usurper, it may be said, in passing, that she was of the type of Potiphar's wife and he, Tymethes, a not unwilling Joseph. It is upon the development of these traits of character and the sinister results that followed that the dramatist has constructed his play.

Tymethes, lacking the sternly virtuous mold of his prototype, the young Hebrew, finds himself unable to resist the machinations of the Queen and willingly submits to the strict precautions she imposes upon him in order that they may meet in secrecy. She, on her part, takes every measure and risks all to gratify her desires and yet keep her victim in complete ignorance of the exalted personage with whom he is dealing. By the lavish use of gold she attempts to secure the confidence and secrecy of her trusted attendants.

Mazeres, the favorite of the King, suspecting the infidelity of the Queen, by a still more lavish use of the precious metal wins over the Queen's keeper and go-between, Roxano. Mazeres enters so completely into the plan of carrying out the intrigue that he, in a great measure, supplants Roxano, and, by taking his place, is enabled to establish beyond a shadow of doubt the guilty acts of Tymethes and the Queen. The former is led

blindfolded to the place of rendezvous, and the darkness of night effectually prevents any discovery of the place or person involved. During his second visit, overcome by curiosity and rashly disregarding the warning that the disclosure of the identity of his paramour will result in direful consequences, he, by the aid of a dark lantern, gratifies his curiosity and makes the fatal discovery. The Queen, realizing that all is lost, acts with promptness, procures a pistol, and in order to save her life and reputation, shoots him on the spot.

Meantime Mazerus, the court favorite, has revealed the affair to the King, who, in a furor of jealousy, bursts in upon the scene with Mazerus, only to find that he has arrived too late, and that the object of his vengeance has passed beyond his reach. Notwithstanding the Queen's protestation that she had killed Tymethes in defense of her honor, her guilt is clearly established by the evidence of both Roxano and Mazerus. The King commands that the corpse of Tymethes be taken away and quartered, that the Queen be placed in confinement, and that no other food than the body of her paramour be given her until it is fully consumed.

From this point onward the action of the play moves rapidly and tragedy follows tragedy in quick succession. Roxano and Mazerus, rivals for royal advancement, meet and destroy each other. Amphidote, accusing her brother, Zenarchus, of not doing all that might have been done to prevent the death of Tymethes, poisons him as well as herself.

The last scene takes place within the castle. Several men, disguised as pilgrims, are admitted by the King, who, seeking to extenuate in some slight degree his previous misdeeds, treats them kindly. It transpires that the pilgrims are the King of Lydia, Lapiris his nephew, and a few faithful followers. The pilgrims are invited to eat. The guilty Queen is brought in and sitting apart at a separate table has brought to her on a dish the bloody head of her lover. The quartered limbs, hanging in full view of all, excite the commiseration of the pilgrims. In answer to questions, called out by this gruesome scene, the old King of Lydia learns that the quartered remains are those of Tymethes, his son. Assured by one of his attendants that the castle is in his power, he and his followers throw off their disguises. The tyrant realizing that escape is impossible kills the Queen and is in turn slain by the king whom he had so treacherously deposed.

The King of Lydia, thus restored to his kingdom, mourns that he has now no heir to succeed him. While the last acts of slaughter are taking place, the old Queen of Lydia makes a timely appearance, bringing with her their only remaining son, the heir to his father's throne, and so the Lydian kingdom is once more firmly re-established.

But let us now turn from the imaginative to the conjectural; from the play to its author. We have seen by its title that it was written by one T. D. As there were a number of contemporaneous writers bearing these initials it is not surprising to find that the play has been

attributed to more than one of them. Somewhat more surprising is the fact that a number of bibliographers, assuming that these initials were printed by mistake, have proceeded to make attributions in harmony with their conjectures.

One of the first bibliographers to notice this work was Kirkman, who, in his *List of Plays*, appended to Dancer's edition of the translation of Corneille's play, *Nicomede*, London, 1671, gives the initials only and makes no attempt to name its author.

Langbaine, in his *Momus Triumphans* (1688), does the same; but in his *Account of the English Dramatic Poets*, 1691 (p. 519), he goes a step further and says, "This Play by some old Catalogues, is ascrib'd to *Thomas Basker*." Giles Jacob and Thomas Whincop in their lists published respectively in 1719 and 1747 give no further information.

Baker, more than half a century later, in his *Biographica Dramatica*, 1812, is more explicit. He says (2:61):

The Bloody Banquet printed with the letters T. D. is, in some old Catalogues, ascribed to Tho. Barker. It was however probably written by Robert Davenport, being enumerated with some of his pieces in a list of plays that formerly belonged to the Cockpit theatre. The letters T. D. were perhaps printed by mistake in the title-page instead of R. D. See Mr. Malone's Supplement to Shakspeare, vol. i. p. 392.

Hazlitt, in his *Hand-Book* (1867), p. 136, remarks as follows: "Said to have been written by a Thomas Barker;

but this is doubtful; it has sometimes been given (with equal probability) to Robert Davenport."

Professor Schelling, a recent writer, in his *Elizabethan Drama* is inclined to set aside earlier conjectures. He says: "This tragedy, though a reversion to older and cruder type, is not without a certain brute force of its own. It seems hardly up to the level of Davenport, although it has been thought his. It is perhaps the work of Thomas Drue, the author of an old-fashioned chronicle play, *The Dutchess of Suffolk* [1631] of much the same date."

We thus see that the play has not lacked for a pater-nity. Not only have nearly all the dramatists whose initials correspond to those on the title-page been called upon to father it, but others with entirely different initials have also been called in to exercise that relationship. It is now probably too late to ascertain with any degree of certainty who actually wrote *The Bloody Banquet*. The only safe course, therefore, for the cataloguer to pursue is to follow the general practice and enter it under the initials "D., T." as they occur on the title-page, with a reference from the title.

But there is another and more important question connected with this play that we are able to take up with greater confidence. This is the question as to the number of times it appeared in print. The solution of this point can only be definitely determined by a critical comparison of a number of copies side by side.



We are told by bibliographers that editions of *The Bloody Banquet* appeared in 1620, 1630, and 1639. Let us for a moment consider what some of them have to say on this point, and, incidentally, it will be observed that the record extends over a period of nearly 250 years.

Kirkman (1671), whose list is but a skeleton, gives no date.

Langbaine (1681) says, "printed 1620."

Baker (1812), "printed in 4to 1620 and 4to 1639."

Halliwell (1860), in his *Catalogue of the Malone Collection*, in the Bodleian Library, gives the date of that copy as 1639.

Hazlitt (1867), in his *Hand-Book*, gives the date as 1630 and notes an edition of 1639.

The *Dyce Catalogue* (1875) and the *Huth Catalogue* (1880) both say 1639.

The British Museum (1884) *Catalogue of Books to 1640* gives the date of both its copies as 1620.

The Boston Public Library (1888), in the *Barton Catalogue*, says 1639.

Fleay (1891), in his *English Drama*, under Thomas Drue, gives the dates 1630 and 1639.

Hazlitt (1892), in his *Old English Plays*, says 1639.

Greg (1900), in his *List of Plays*, gives 1620 and refers to Hazlitt for an edition of 1639.

Sayle (1902) gives the date 1620 to a fragment of two leaves (B2, 3) in the Cambridge University Library. They lack the title-page, and the date 1620, which he



adopts, is unmistakably taken from the Catalogue of the British Museum.

Farmer (1914), in his *Facsimile Reprint* of the British Museum copy, places the date at 1620.

Hazlitt alone, in an obscure corner of *The Antiquary* for August, 1889 (20:61), says, without giving any reasons for his statement: "*Bloody Banquet, The*.—By T. D., 1639. This is the only edition."

We thus see that three editions are recorded and that in not a single instance is the date given as uncertain or with so much as a query. It is difficult, of course, to determine just how many of the dates above given are copied from those found in previous lists or how many are based upon an actual examination of the book itself. We must assume, however, that at least the dates given in the library catalogues are based upon actual copies; but even these differ.

We think it has been plainly shown that, much as the English, as a nation, love a moral, this tale was quite too repulsive for a second edition.

Copies of this play, while not commonly met with, are not of exceptional rarity. Most of those known, however, are in public institutions from which they cannot be taken; so that an examination of copies side by side cannot easily be made.

It may prove of interest to enumerate the known copies and see what is recorded of them. In England there are two copies in the British Museum, one in the Dyce Collection at the South Kensington Museum, one, the Malone

copy, in the Bodleian Library, and a fragment, lacking the title-page, in the University Library at Cambridge. There was also a copy in the Huth Library, sold in 1912 (2:1951), and others, Lord Mostyn's copies (nos. 84 and 85), have been sold recently. It may not unreasonably be supposed that there are as many other copies still hidden away in other private collections in England.

In America we know of one copy in the Barton Collection at the Boston Public Library, and three others in the library of Mr. Henry E. Huntington. A systematic search may reveal as many more in other private collections in this country.

There is a peculiarity of the title-page, common to all known copies, that bibliographers seem to have overlooked. The type, like that of many other books of the period, is set up on a larger scale than the letterpress in the body of the work. The complete title-page measures $6\frac{3}{4}$ inches in height by $3\frac{1}{8}$ inches in width; while the text in the body of the work, including headlines, signature-marks and catchwords, measures only $6\frac{7}{8}$ inches in height by $3\frac{5}{8}$ inches in width. The title-page is therefore $\frac{5}{16}$ of an inch taller and just that much wider than the text. It is doubtless owing to this fact that the binder, in trimming the book, has in many cases cut into and in some instances entirely cut away the lower line of the imprint, which, in full, reads:

LONDON

Printed by *Thomas Cotes*. 1639.

Similar instances are not uncommon. When once this fact is realized, the reason why so many imprints are found cropped will become evident. A similar case, of a later date, may be given. Denton's *Brief Description of New York*, London, 1670, is a parallel case. Its title-page is so very much larger than the text that often the whole or a considerable part of the imprint, of four closely printed lines, has been cut off by the binder. Few copies, even, have the second line remaining.

We venture to suggest that the reason why so many of these early title-pages were set up on a larger scale than the text to which they belong was due to the fact that the type of the title-page was set by a different compositor from those who set up the body of the book. In every printing office there are compositors who are more successful than their fellow-craftsmen in setting up what is known as display matter. A title-page is of this character of composition. When it came time to set up the title-page, what then would be more natural than that this work should be put into the hands of the man who could do this class of work most successfully? Without paying strict attention to the size of the text he most likely went ahead with his work and set it up according to his own ideas. The result was a title-page wider and longer than the text. Furthermore, innumerable pamphlets were in former days bound together in single volumes. When the binder cut the edges he was naturally guided by the first title-page in the volumes so bound. As a result of this procrustean process many a title-page was cropped, and,

consequently, we are constantly finding volumes in which the date or the entire imprint has disappeared.

But let us again return to *The Bloody Banquet*. Attention should once more be called to its imprint as given above, which, for reasons that will presently appear, we will here repeat. It reads:

LONDON

Printed by *Thomas Cotes*. 1639.

In order to understand fully what is to follow, the reader should remember that in the old-style of type, used in printing books of that period, the lower curve of the 3 and the tail of the 9 extended below the lower edge of the text, a fact that, taken in connection with the mutilations of the binders, has given rise to all the errors regarding the date of this particular work.

We may now proceed intelligently to examine such records as we have of the copies already enumerated.

Unfortunately neither of the copies in the British Museum has escaped the binder's knife. The Museum's *Catalogue of Books to 1640* (I:440) records two copies, to both of which the date 1620 is given. When John S. Farmer, in 1914, was looking for scarce books to add to his collection of the *Tudor Facsimile Texts of Old English Plays*, he considered this play of sufficient rarity to be included in that excellent series and selected one of the British Museum copies, the one with the press-mark 643, c. 4., from which to make his facsimile. It goes without saying that of the two, he selected the one with the

more complete imprint. Now, unfortunately, in the copy he selected the lower part of the line, | *Printed by Thomas Cotes. 1639.* |, has been completely cut away close up to the lower edge of the line so that only the upper part of the 3 and the circle of the 9 remain. We are safe in assuming that the imprint of the remaining copy is in an even more mutilated condition, otherwise he would have selected that. Such, then, is the state of the British Museum copies, to each of which the date 1620 has been given.

The imprint of the copy in the Bodleian Library, if reliance is to be placed on Halliwell's *Catalogue of the Malone Collection*, is intact. Such also appears to be the case of the copy in the Dyce Collection, at the South Kensington Museum. To both of those copies the date 1639 has been given.

The copy in the University Library at Cambridge is, as has already been stated, a fragment. It consists of but two leaves (B2, 3), and the date in Mr. Sayle's catalogue (2:4601) is unquestionably taken from that in the British Museum's *Catalogue of Books to 1640*, based, as we have just seen, upon a mutilated date.

The *Huth Catalogue* describes a copy, to which the date 1639 is given, but it is only in the *Sale Catalogue* (2:1951) that we learn that the last two figures of the imprint date have been cut into. The *Mostyn Catalogue* ascribes the play (nos. 84 and 85) to R. Davenport, gives to them the dates 1620 and 1639, and of the former it says "imprint cut into."

